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us inquire what was meant by the word *singing*. It is not to be imagined that Homer, Tyrtaeus, Pindar, &c, were singers, in our acceptation of the word; the supposition is too absurd to be entertained for a moment. But even allowing them to have been as perfect in the vocal art as the moderns are, would they have condescended to deliver their poetry in long flights of notes, in divisions, in trills, and in passages that render it difficult, and sometimes impossible, to get at the sense? If, however, they had attempted to make their 'heaven-bred poesy' subservient to song, would they have found a patient audience?—Assuredly not; for the animating appeal, the interesting narrative clothed in poetical language, the pathetic description, were what the Greeks delighted in, and certainly would not have surrendered for the sake of a tune. Moreover, it must be recollected, and is a very important consideration, that when the art of printing was unknown, and manuscript copies of poems, &c., were unattainable by the people at large, on account of the expense, the multitude had no means of becoming acquainted with the productions of their poets but by hearing them recited; and as crowds assembled for this purpose, the best mode of rendering the voice of the reciter audible to many, and these congregated in open places, was, to pitch it rather high, and confine it to a small number of fixed musical notes. Such is still the practice, and with the same intent, in all cathedrals, and is called chanting, a usage which has doubtless been transmitted from the remotest ages. Such too is the method adopted by the *improvisatori*, whose art, we are persuaded, is of the highest antiquity, and whose singing, it is our belief, much resembles that of the ancient Greeks in delivering their verses. Those extemporaneous poets always require an instrumental accompaniment of a simple kind, to keep the voice in tune, and, as they confess, to animate them. The Greek reciters also were accompanied, either by the lyre or the flute, and probably for the same purposes. The flute was the companion of elegiac poetry; the lyre of the epic and the ode.

By what is called Greek music, therefore, we understand the union of poetry and music, the former of the two exercising the greatest sway over the mind, because expressing noble sentiments—gracefully inculcating religion and morality—teaching obedience to the laws—exciting generous feelings—and inspiring patriotism and courage by the praise of those who had distinguished themselves by their public services and their valour. It is thus we account for the effects said to have been wrought by ancient music; for it is impossible that Plato should have been thinking of mere vocal melody and the sounds of mean and imperfect instruments, when he said that no change can be made in music without affecting the constitution of the state, an opinion in which Aristotle acquiesced, and Cicero after-

wards adopted:—it is not to be credited that the laws of Lycurgus, set to measured sounds by Terpander, were turned into a song, or that this Lesbian musician quelled a sedition in Sparta by singing some pretty air to the mob:—it is absurd to suppose that when Polybius tells us of a savage nation civilised by music, he means to say, by coarse pipes and guitars;—and not less ridiculous is it to imagine that men were raised to the rank of chiefs and the dignity of legislators, solely on account of their taste in singing, or their skill on the lyre and the flute.

We cannot quit the subject of the vocal music of Greece, without adding a few words concerning the Greek *Nomes* and *Scolia*. The former (from νόμος *nomos*, a law) were so called, says Plutarch, because they were not allowed to transgress certain melodic rules by which they were characterised, and were at first hymns to the Gods. The latter were songs of a less restrained kind, sung at banquets and entertainments, by great proficient; hence Hesychius derives the term from σκολιός (*skolios*, *difficult to sing*). But others think that the word should be rendered literally,—*crooked*, *following a tortuous course*—because, at table, it did not pass regularly, but only to those who were skilful singers. Plutarch, on the authority of Pindar, tells us that the *scolia* were invented by Terpander. Dr. Burney has an entertaining chapter on the subject, vol. i., 464; but the reader will find it more learnedly discussed in Potter's 'Antiquities,' ii. 403.

As to the instrumental music of the Greeks, we confess our inability to treat the subject in a satisfactory manner. The accounts given of it by the ancient writers are either so suspicious or so indefinite, that nearly all our labour in endeavouring to gain some knowledge of its nature has been expended in vain. Having Bianchini's learned work on ancient instruments before us, we are enabled to form some opinion of their capabilities, and our opinion is not in their favour. They appear to have been rude, and suited only to music of the simplest description.

(To be continued.)

THE CHARITY CHILDREN AT ST. PAUL'S.

THE anniversary meeting of the charity children—one of the most honoured and honourable institutions in this great and crowded capital—took place yesterday afternoon, under the magnificent dome of the most magnificent of our non-Gothic cathedrals. The arrangements for this enormous and, out of London, unexampled gathering were on the usual complete and satisfactory scale. Mr. Arthur S. Newman, architect to the festivals, to whose zealous exertions and ingenious talent the public have from year to year been indebted for a *coup d'œil* wholly unrivalled in varied beauty and picturesque magnificence, had prepared everything with his accustomed diligence and foresight; while the musical arrangements, under the able superintendence of Mr. Goss, organist of St. Paul's—assisted by Mr. George Cooper (of St. Sepulchre's and Christ's Church), deputy organist, and Mr. H. Buckland, vicar-choral, who shares with Mr. Cooper the very

responsible task of preparing the young singers for their annual display—were as efficient and admirable as ever. The scene itself has become so familiar, that it would be almost as supererogatory to describe it as to describe the noble edifice itself, under the venerable and ample roof of which it has so often been, and can alone be witnessed. In its way it is as unique as it is imposing; and he who can behold it without emotion must be of an extraordinarily unimpressible nature.

As a matter of course, there was full cathedral service—with anthems, and musical accompaniments, for organ, trumpets, and drums, gorgeous enough to frighten out of their senses all those who persist in asserting that any harmony which goes beyond the limits of psalm-singing in connexion with the act of worship is a delusion and a snare, but imposing enough to edify the enthusiastic adherents of that still larger class who believe that music, like every other art, is most worthily employed when administered to the glory of religion.

Prayers were intoned by the Rev. J. Sparrow Simpson, and the Lessons read by the Rev. J. V. Povah (minor canons). At the organ—the superb instrument not very long since purchased for the Cathedral by the Dean and Chapter—were Mr. Goss—the directing mind of the musical part of the festival—and Mr. George Cooper, his able and indefatigable associate in all duties of more than ordinary importance. The choir—between 70 and 80 in number—comprised, as usual, the singers attached to St. Paul's, together with delegates from St. George's Chapel (Windsor), the Temple Church, Westminster Abbey, the Chapel Royal (St. James's), &c. Close to the organ were stationed, as of old, the little orchestra of trumpets (Messrs. T. Harper at its head) and drums (Mr. Chipp, of course), now strengthened and enriched by a cornopean (Mr. Phasey, from the Royal Italian Opera, if we are not mistaken)—so important to the well and steady going of the whole; Mr. H. Buckland—in direct communication with Mr. Goss at the organ—beating time, as in former years, from an elevated rostrum, within sight of all whom it concerned.

There was only one change in the musical part of the service; and to this we shall presently allude. The "Preces" and "Responses" were those of our Elizabethan Tallis—whose music to this part of the Church Service seems to be a solid rock of harmony, against which the waves of time are likely to beat, for century after century, without producing any appreciable effect. There it has been; there it is; and there it is likely to remain—massive, solid, and indestructible, because built upon the eternal principles of truth. The Hundredth Psalm, too ("All people that on earth do dwell"), which, in accordance with custom, formed the prelude to the prayers, is, in another sphere, as likely to endure as the sublimer inspiration of old Tallis. In this simple, unaffected, but impressive melody, the children's voices are first heard pealing forth in that unparalleled unison with which Haydn, Mendelssohn, Berlioz, and other great foreign masters—differing from each other in so many individual characteristics, but unanimous in this—have been beyond words enchanted. And no wonder; the sense of power and sublimity proceeding from living instruments, however counting by thousands, wholly unconscious of the impression they are producing, can hardly fail to affect the minds and hearts of men who are truly great. Although hypercritics might object that the time was a thought faster than ordinary (and, thus, a thought *too* fast), rarely has the 100th Psalm been delivered with more uniform truth of intonation, and more penetrating sonority, by the multitude of youthful singers. Dr. Crotch's Chant in C, while certainly a great improvement on that of Jones in D, we should gladly see replaced by "Goss in C," "D," or any key that might strike the fancy of the respected organist of St. Paul's. Dr. Crotch's chant is not well balanced; it is low for the inferior, and yet, if transposed, would probably be high for the superior voices. Mr. Goss should substitute for this pretty commonplace something more dignified, while just as simple and flowing,

from his own pen. A yet more important service, however, it lies equally in the power of this learned and accomplished master to render. We have said (and others before us) that the "Te Deum" and "Jubilate" in A of Dr. Boyce, with all their occasional grace and tunefulness, "have seen their day;" and even did they still possess the elements of vitality they would be hardly equal to the place assigned them in so imposing a ceremony as this great anniversary. Mr. Goss must, doubtless, be more immediately interested in these gatherings than any one else who could be named, and if he would favour them as he has favoured, more than once, the Festival of the Sons of the Clergy—for which only the other day he produced his new anthem, "Lift thine eyes," in eight-part harmony (written for the Festival of the Epiphany at the Chapel Royal St. James's), an anthem worthy of any occasion—and as he is about to favour Hereford Cathedral (for the re-opening of the choir of which he is now, if report may be credited, busily employed upon another), he might do much at one and the same time to elevate them in an artistic sense and honourably advance his own fame. One whose natural gifts and professional acquirements enable him to compose such pure and legitimate church music as the organist of St. Paul's Cathedral has shown himself capable of doing, owes a duty to the world which he should not readily be pardoned for leaving unfulfilled.

Once more Handel's pompous and splendid anthem, "Zadock the Priest and Nathan the Prophet anointed Solomon King"—written for the coronation of George II. (1727), as the "Te Deum" and "Jubilate" of Dr. Boyce, inferior in merit, while later in date, were written for that of George III.—was a performance of infinite grandeur. Of the parts sung by the gentlemen of the united choirs we need say nothing; in such familiar pieces they are beyond criticism; but the children were really and truly glorious. The passage, so striking and noble, "May the King live for ever," brought out a unison for boys' voices wholly indescribable; and this was but one fine point among several. The organ accompaniment of Messrs. Goss and Cooper, played to perfection, materially aided the effect; and nothing was left undone to give due significance to this solemn and majestic piece. In place of the traditional 113th Psalm ("Ye saints and servants of the Lord"), which used immediately to precede the sermon, we had this time—in deference, we believe, to a suggestion long since made, and frequently reiterated, by Mr. Goss—the impressive and magnificent *chorale*, "Sleepers wake!" from Mendelssohn's oratorio of *St. Paul*, the culminating point, as we all know, of the great scene of Saul's Conversion. The fact of this being a novelty was also enough to invest it with peculiar interest; but we have the gratifying task of being able to add that it was admirably—nay, surprisingly—executed. If Mendelssohn himself could have heard it, it would have inspired him with a world of new thought; his ever busy mind, teeming with ideas that craved for artistic shape, would have dwelt upon it long after the first impression passed away; and the result, in all probability, would have been some one or two pieces, for the choir and the children in combination, on quite a fresh pattern, to have gone side by side for years to come, at these interesting anniversaries, with the "Coronation Anthem" and "Hallelujah" of Handel. That Mendelssohn was not spared for this is only one of many losses made irretrievable by his too early death. The performance of "Sleepers, wake," was, on the whole, the most impressive, and memorable incident in the musical part of yesterday's service. Not only was the singing good; the accompaniments were irreproachable; and the "*tubæ mirabiles*" (trumpet and clarion—"wonderful pipes" indeed!)—put "in voice" by a wind power of unusual dimensions, were characteristically prominent in the organ parts—which separated and at the same time knitted together the various sections of the Lutheran *chorale*. The effect, in short, was altogether unparalleled; and Mendelssohn may be said to have made his entry into St. Paul's Cathedral

with triumphant pomp and ceremony. The 104th Psalm, which came next to the sermon ("My soul, praise the Lord")—the tune of which is given by some to Dr. Croft, by others to Handel, and by others to neither one nor the other—was as vigorously sung as in former years; but the Psalms were nothing in comparison with that most solemn, inspiring, consoling and magnificent of religious hymns, the "Hallelujah" from *The Messiah*, in which the genius of Handel soars to the skies. With this the service invariably terminates; and long is it likely to be ere any other composition is thought of to replace it. Here the juvenile host of singers reached—in the most imposing of the unison phrases allotted to them—their highest point of excellence. On the whole they have really never been so successful. Last year, owing to the progress made, they were encouraged to undertake a vast deal more of this chorus than had ever been intrusted to them on any previous occasion; and thus Messrs. Goss and Cooper could, without detriment or peril, play the accompaniments precisely as they stand in Handel's score. The advantage to the general effect was evident, and in the present instance it was rendered still more strikingly apparent. We thought, too, that the time at which the chorus was taken was a shade less slow than usual—another manifest gain. But, apart from such considerations, the "Hallelujah," from beginning to end, sounded like an inspiration of the moment—so uniformly well was it delivered. The conspicuous points for the children were (as always) "For the Lord God Omnipotent reigneth"—an overwhelming instance of unison; "The Kingdom of this world is become the kingdom of our Lord"—in which the finely managed "*piano*" produced a contrast of wonderful beauty; and the slowly ascending scale of long sustained notes, from D to G, amid the echoing accompaniment of countless "Hallelujahs"—which last was uttered with a consentaneity and unswerving truth of intonation that made step after step in the measured progress of the scale the source of a new feeling of delight and admiration. In this sublime chorus, as in all else assigned to them, the members of the united choirs were beyond praise.

The sermon was preached (for the first time) by the Archbishop of York, who took for text the 20th chap. of *Matthew*, verses 20, 21, 22, and 23—"The mother of Zebidee's children, with her sons, worshipping Him, and demanding a certain thing of Him," &c.

There was an immense attendance; and we have reason to believe that the idea, once widely reported to be in contemplation, of abolishing these admirable and truly edifying anniversary meetings, now no longer exists. So much the better. No praise can be too great for the excellent and in every way satisfactory manner in which all the arrangements were conducted by the gentlemen who act for the Committee of Patrons—Messrs. S. Fisher, W. Gilpin (treasurers), and F. J. Fuller, whose politeness is as marked as their zeal is proverbial.—*The Times*, June 5.

Brief Chronicle of the last Month.

ADELPHI TERRACE.—Mrs. Merest (late Miss Maria Hawes), gave her last of three musical soirees on the 12th of June. The performers included Mdle. Martorelle (a *debutante* of undoubted ability), Madame Weiss, Mr. Allan Irving, Mr. H. Phillips, and others. Mr. J. F. Barnett played a *Fantasia* of Thalberg, in excellent style.

ALBION HALL.—On Thursday, May 28th, a concert was given by the Choral Association, conducted by Mr. Stevens. The programme consisted of selections from the *Messiah*, *Creation*, and Mozart's *Twelfth Mass*, with orchestral accompaniment. The soloists were Mrs. Marshall, Miss Jenneson, Mr. Evans, and Mr. Vain. Leader, Mr. W. McRorie. Organist, Mr. Horton.

AVENUE ROAD, REGENT'S PARK.—An examination and musical performance of the pupils of the London Society for Teaching the Blind to read, took place on the 15th ult.,

under the direction of their conductor, Mr. E. Barnes, which was considered very satisfactory to the friends of the institution.

BEETHOVEN ROOMS, HARLEY STREET.—Her Goffrie commenced his annual series of classical music at these rooms, on Thursday the 11th ult., when he was assisted by Mdle. Alice Mangold, Mdle. Van Noorden, Mdle. Behrens, Signor Severini, Herr Liddel, and others. Beethoven's trio for piano, violin, and violoncello was a most finished performance, in which Mdle. Mangold proved incontestably that she could illustrate the music of the great masters as well as any pianist now existing. Signor Severini, a new tenor, sung with much taste and expression. He will be a great acquisition to the concert-room and performances of oratorio music.

BIRMINGHAM.—The Festival Choral Society gave a second performance of Mr. F. Howell's Oratorio, *The Captivity*, on Whit-Tuesday, May 26th. The principal vocalists were Madame Lemmens Sherrington, Madame Laura Baxter, Mr. Tennant, and Mr. Weiss. The choir and orchestra consisted of 300 performers. Mr. Stimson was the organist; Mr. Hayward leader of the band; and Mr. Stockley conductor.

BLECHINGLEY.—The committee of the Choral Association have presented to Mr. L. S. Palmer, the conductor of the Society, a handsome silver-mounted bâton, having a band of silver round the shaft with an appropriate inscription.

BRISTOL.—An evening concert was given in the St. Augustin's School-room on the 10th of June. The performers were Miss Dimoline, Miss Hudson, Miss Bell, Miss Clarissa, Messrs. Miles, Bell, Callaway, Walkley, Fisher, Palmer, Lloyd, and Smith.

CHEADLE (Staffordshire).—On Wednesday evening, May 27th, a concert took place in the Mechanics' Institution, the performers being eleven members of the Ardwick Choral Society, Manchester, conducted by Mr. John Downs, Jun., who kindly volunteered their services for the benefit of the institution. The programme contained a selection of songs, duets, glees, and chorusses.

CHELSEA.—The Chelsea Sacred Harmonic Society performed the oratorio of *Samson* on the 5th ult., in the Vestry Hall, under the direction of Mr. Holderness. The solo singers were Madlle. De Villar, Madame Andrea, Mr. Montem Smith, and Mr. Lawler. The band was led by Mr. Rowley.

CONCERT AT ST. PETER'S, YORK.—The concert given by the boys of this institution, on Tuesday evening, the 16th of June, on the termination of their studies for the present half year, was highly successful. The programme consisted chiefly of simple choral pieces, suited to the power and skill of the young singers. A few instrumental pieces were also introduced. Purcell's vigorous war-song, "Come if you dare," was given with spirit; and the popular part-song, "All among the barley," by Miss E. Stirling, was so well sung as to command an encore, and was repeated with increased effect. "See the conquering hero comes," and even "God save the Queen," the finale to the concert, were both vociferously re-demanded. The pianists were Mr. T. Chadwick and Mr. W. A. A. Crowther, one of Dr. Monk's pupils. The success of this concert was principally due to the efforts of Dr. Monk, who superintended the whole of the arrangements.

CORK.—The last of the Antient Concerts for this season was given on the 26th of May, under the direction of Mr. McCarthy. The vocalists were Madame Tonnalier and Mr. Topham; and Messrs. Cooper, Hughes, Coghlan, and Elsner were the instrumental performers.

DALSTON.—A new organ built by Bishop and Starr for St. Paul's Church, Broke Road, was opened by Mr. Baines, organist of St. Margaret's, Westminster, on Thursday, 18th ult. The choir was composed of members of the Dalston Vocal Union; conductor Mr. A. W. Hubbard. The tone of the organ was justly admired.